# BOOKS AND AUTHORS—REVIEWS AND COMMENT

## LITERARY CRITICISM AND BOOK NEWS

Clyde Furst's Professor Maturin, a Companionable Philosopher—On the Border of Cape Colony: A Book of the Desert.

A CHEERFUL BOOK.

assumption is that Dr. Furst would not recognize dyspepsis, if he met it in the club grill; in witness whereof. in the club grill; in witness whereon. Maturin.

It is indeed delightfully encouraging, in these days when the best-sellers rage and the problem solvers imagine a vain thing, to meet with another volume of what we may term essays of pure culture. There have been several others recently, and we shall hope to welcome more. For it is good to observe, to meditate, to imagine, and to write in a book the results of such mental processes, just for sheer love of intellectual activity, intellectual diversion and intellectual culture. The book with a "practical" purpose, which often is the extreme of impracticality, is sure of much vociferous advertising. The "problem novel" will never lack versatile press agencies. But We should have liked to know Pro-fessor Maturin. Also, without a too great finicality of phrase, we should like to have known him. The one a "cause" between its covers. It has no "mission" of either construction endestruction; and of instruction in only the unobtrusive and unconscious way in which fresh air and sunshine as truly "build within" the human frame as do the more obvious beef and cabbage. It came into existence through comprehensive crudition and nimble wit. Just for the sake of demonstrating that crudition and expressing that wit. just for the sake of demonstrating that erudition and exercising that wit. Perhaps the Man with the Muck-Rake—the least understood and most mis-represented actor in the Tinker's immortal allegory—would not consider it worth while. If so, that very fact would be convincing demonstration that it was exceeding abundantly

DORAN BOOKS

Rare genius is discovered by great events. My Home inthe Field of Honour, the picture of a woman's adventures in war, is a gem of narrative writing-by Frances Wilson Huard. It's sparkling - feminine, and inimitably illustrated by Charles Huard, Official Painter to the Sixth Army of France.

Published today is a major book by Hugh Walpole. In The Dark Forest he has written like a Russian, giving the world a mystical love story which cannot be characterized as less than masterly. (Net \$1.35) The Night

Next comes A Western Warwick, in which Sam Blythe gives us a powerful tale of American politics, convincing as he knows how to make his revelations. A real story of the making of a Pres-

ident. That charming author J. E. Buckrose has come to thefullmaturityofhertalent in The Round-About, a book you will want on your permanent shelf of novels which will invite re-reading. (Not \$1.25)

There are the loyal Irish and they deserve their innings here it is in THE IRISH AT THE FRONT, with an introduction by John Redmond. (Net \$0.75)

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Manhattan Island. It is a big story with humanity its

N. Y. Morning Telegraph.

ing romances of the year.

Veltaire, Sterne, De Quincey, Julius Cæsar, Bismarck, Sir Philip Sidney, Jean Paul Richter, Scott, Burns, Keats, Hawthorne, Flaubert, Catulle Mendes, D'Annunzio, John Lafarge, Charles Eliot Norton, Dante, Savonarola, Wordsworth and Newman, all in a breathless ninety seconds?

Probably none. Yet, what is the use of imagination and invention, if they cannot exceed the limits of mere actuality? What is certain is this, that Dr. Furst makes his Maturin talk as though he were or had been indeed real. The label of artificiality is missing. He talks as he does because that is the way he was meant to talk. Nor does it matter what is the theme. It may be food or physiognomy, Christmas or dress, the small college or the county fair, all is grist that comes to the Professor's mill, and exceedingly fine does he grind it all. Which suggests the startling inquiry, What if it be a book with a purpose, after all? Suppose that it is intended to promote the propaganda of culture, by showing, in a practical object lesson, its universal and unfailing utility? The man with the cultivated muscles can run, leap, swim, dance, march in the ranks or follow the plough, and turn himself readily to any kind of work or form of exertion. So, hace fabula docet, the trained and cultivated intellect can turn itself to any kind of activity and discuss with equal facility and charm the "Sovran Herb" and the Club of Bachelor Maids, the Mystery of Dress and the Fountain of Youth.

No, for such a purpose, however deftly disguised, would infallibly have never lack versatile press agencies. But there is something which has no proparanda. There is not a sex problem nor constant of the control o

ost illimitable circulation

### AN AFRICAN DESERT

A British Magistrate's Colorful Book of Exploration.

Magistrate for the northern border of Cape Colony, the Bushmanland Desert, beyond which, until its recent conquest by the Boers, lay German East Africa. It is a tract of 50,000 square miles, consisting of vast arid plains, naked rock formations and immense sand dunes, swept and driven by violent winds. It is waterless: the only large game that can exist in its wastes are the oryx and the ostrich. Its aborigines have long since disappeared. Into this trackless country of desolution Mr. Scully made repeated ventures in the course of his duties, always accompanied by a Boer. Cornet Andries Esterhuizen, and a Hottentot, Hendrick, both of whom possessed the unerring "instinct of direction." They never allowed Mr. Scully to wander beyond their sight.

His pages shimmer with the merciless heat of the region; they are parched with the sufferings of its thirst. They whisper the uncanny, unescapable, unforgettable mystery of its nights:

gly for anything which he desired high his companions needed? Who ere among us who actually, in real could convincingly cite Lowell, son, Socrates, Plato, Herbert cer, Dr. Holmes, Erasmus, Swift,

utnam's

**New Novels** 

Unhappy in

Thy Daring

such masters of fiction as H. G. Wells and A. F. W. Mason, is laid

in Ireland, and the action has to

finally oversteps herself and be-

"There is something of the real

strength of the old Greek dram-atist in the handling of it, and the

climax is dramatic and unexpec-ted. We congratulate author and

al merit."-The Globe, London.

One of the most important

works of imagination yet written under the influence of the war. A

French military hospital is the

scene of the story, and its chief characters are a famous Paris

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ism. Death threatens both, and their opposing theories with regard to it are displayed in their relation to a drama of the most intense human passion.

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into the trenches, does not par-ticipate in a charge, and hears

only once-and then from a di

tance-the muffled boom of artil

firing lines, the inner drama of a nation's transformation, that the

author depicts in his striking characters and scenes.

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## THINKING

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"Father Bernard's Parish": Charles Scrib- ("Children of Hope": The Century Company."

Yet they had their fixed customs, their general traditional code of proprieties. They had knowledge of the properties of plants which no others possessed; they had highly developed dramatic art. As limners they excelled, and a keen sense of humer, akin to our own, is evinced in many of their paintings. Only two Bushmen survive to-day in the desert that bears their name. As for the Hottentots, their Mongolian cast of features and their horsemanship have convinced Mr. Scully that their progenitors came from Asia; that, if not Huns, they are mainly descended from the same branch of the human race.

The desert has made Mr. Scully a The grave-digger is singing.

Apart from its author's descriptive power and his sensitive imagination, which responds to every pulsation of the awe-inspiring soul of a wilderness

queiro, the champton of the poor and the oppressed, are taken from George Want, waste and woe!

Wailing along the streets, in groups
Upon the quays, crowding the poops of
ships departing.
The vine is dead, nor shall bear grapes

PORTUGUESE POETRY.

The following stanzas by a contemporary Portuguese poet, Guerro JunThe roof trees fall—widows and waifs

### VIEWS AND REVIEWS OF CURRENT FICTION

New York in Fiction: "Father Bernard's Parish"-Mr. Whitman's "Children of Hope," an International Comedy-A Human Story of Failure.

## By J. H. MORGAN

An appalling indictment against a nation and its governors forming a convincing and terrible rec-ord of the acts committed by the Germans in both France and Bel-gium. In reviewing this book James Bryce points out the im-portance of these facts to the gen-

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progress in business. It is this consideration, brought home to her by her sister, which saves out of the wreck of ambition, money and jealousy, their further life in common.

The story reaches the reader unerringly. He sees and understands the failures that are part of the foundations of others' successes. And he is allowed to see much more. He has a glimpse of the night life of New York, which nowadays is so often taken as evidence of such successes, and made to serve as evidence of them; he has a glimpse of the wise callousness of moneyed relatives who refuse to help; and he passes through a poignant experience with a married young girl who emerges a woman after much domestic infelicity borne in bewilderment. For her husband, weakling that he is, lays the blame for his failure upon her ambition for him.

CHILDREN OF HOPE. CHILDREN OF HOPE. A Novel. By Stephen Whitman, Illustrations by F. R. Cenger. 12mo, pp. 508. The Century Company.

Mr. Whitman has evidently turned his back upon the realism with which he started his career as a novelist. "Predestined" seems to be doomed to "Predestined" seems to be doomed to stand alone, in sharp contrast to its companions, on the shelf devoted to the slowly growing row of his books. "Children of Hope" is an international novel of parts, amusing, cheerful not-withstanding its chapter of tragedy, a little bit fanciful. It is, in a way, an "Innocents Abroad"—there are three Daisy Millers in it, not self-reliant and imprudent, however, but shy and provincially conventional notwithstanding their artistic aspirations. Their father, impractical, amiable dreamer, ready to confide to whomever he meets the good luck of the legacy which has made their visit to Europe possible, has to be extricated from some unfortunate affairs. He is a shining mark for Continental swindlers, whether it be the Greek antiquity dealer, the Swiss waiter or the Italian music hall star. They are from Zenasville, Ohio. They go to Florence—the father to write his epic poem, the daughters to study art, the one painting, the other singing. She has been practising soprano solos hack home; an honest Italian teacher tells her that she has ruined a good contralto. The third daughter aspires to become an historical novelist. Hers are the tragedy and the Daisy Millers in it, not self-reliant and

naughter aspires to become an historical novelist. Here are the tragedy and the tears. The rest is comedy, the comedy of readjustment to a foreign environ-ment, or, at, least, of passive, amazed acceptance of its unfamiliar ways. The acceptance of its unfamiliar ways. The local color is excellent, the story is filled with delightful minor characters—the German opera singer with a heart as big as her voice; Mme. Schwandorf, the proprietress of the Florence pension; the Italian officers, gentlemen all; the young Englishman who carries off one of the daughters. In fact, the only wolf in sheep's clothing in all that international company is the rich young American who—but read the story. It will drive away the blues.

THOSE GILLESPIES.

Mr. Hopkins's first book remains his lost truly representative one so far as that whimsical flavor is concerned which, slightly exotic in his New England settings, served to draw immediate and delighted attention to his work. The whimsicality is found again in this The whimsicality is found again in this new novel of his, chiefly embodied in a quiet, purposeful child, of fiction rather than of life, it is true, but neatly fulfilling its far from unconscious part as the deus ex machina. In fact, after one has finished the book one appreciates not so much its characters and its story as the unerring cleverness of its author's workmanship. Those Gillespies are a Boston family—Brahmins, there can be no doubt about that. Mr. Gillespie has lost his health; his wife has lost her interest in him and in her enigmatic child, and transferred it to another Bostonian, an expatriate, who, but for her, would have continued his sybaritic life in Europe. The real romance, the counterplot, is furnished by Mrs. Gillespie's sister-in-law and

\*\*MILLION STORY OF Failure.

\*\*Comedy—A Human Story of Failure.

\*\*Comedy—A Human Story of Failure.

\*\*FATHER RENARDS PARISH.\*\*

\*\*FATHER RENA

SCULPTURE.

"A History of Sculpture," by Harold N. Fowler, Ph. D., one of the month's new books from the Macmillan Company, gives a history of the art from the beginnings of civilization in Egypt and Babylonia to the present day. A single chapter deals with the art of the Far East, because it has developed separate from Western art; the sculpture of American aborigines, of the negro races and the tribes of Oceania has been omitted on account of its lack of intrinsic value as well as influence. With these exceptions, the author's discussion includes all important developments in the art of sculpture in ancient, mediaval and modern times, with such descriptions of individual works and accounts of individual artists as illustrate the main tendencies in artistic history. The book is profusely illustrated with half-tones from photographs, showing not only the hotographs, showing not only the asterpieces of sculpture, but those orks which have been epoch-making or have influenced artistic develop

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